

# the modern secretary

**H**eaven  
*protects the poor  
working girl*



"Heaven protects the poor working girl." That was a popular phrase around the turn of the century. The secretaries of those days or "type-writers", as they were called, had to work under conditions that modern secretaries would consider intolerable. They had to be crusaders because their presence in business offices was constantly threatened by intolerant males who firmly believed a woman's place was in the home.

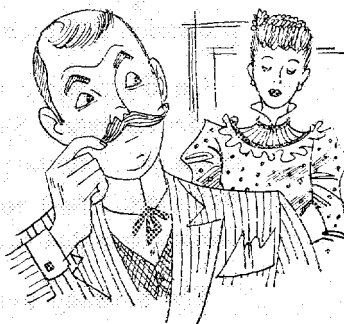
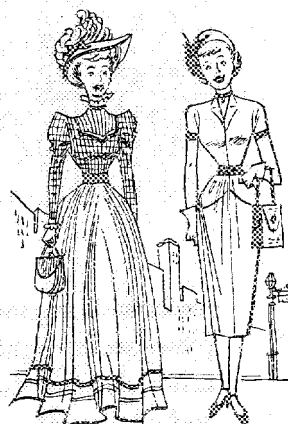
Imagine yourself a young girl in that era of flounces, long dresses and dusty offices. Your arrival at work is greeted by the side glances and grimaces of male clerks. Your dress is conservative and dark. A small apron hangs around your waist. The men look down on you because you are invading their male privacy and probably for the first time are competing with them openly on their own ground.

The executives of those days lacked the courtesies found today in modern offices. Your boss calls you into his office to take dictation. He dictates in a phlegmatic voice that varies in pitch from the highest to the lowest and in volume from the loudest to the softest. His language is limited to the stilted business vocabulary of that day. He drones on and on while you strain to catch every indistinct word and phrase and your pencil works feverishly.

The emergence of the typewriter in American business was a major factor in the eventual emancipation of women. The typewriter gave women a chance to exhibit their ability and superiority in jobs that had predominantly been handled by men. Thousands of women typists, stenographers and secretaries entered the field of business and established a precedent that has continued through the years. Today's secretary is a vital asset to the business office. Executives depend on her for the proper execution of hundreds of details with which heretofore they were burdened.

Recognition of secretaries as professionals in their field is now possible through a new program sponsored by the National Secretaries Association. This

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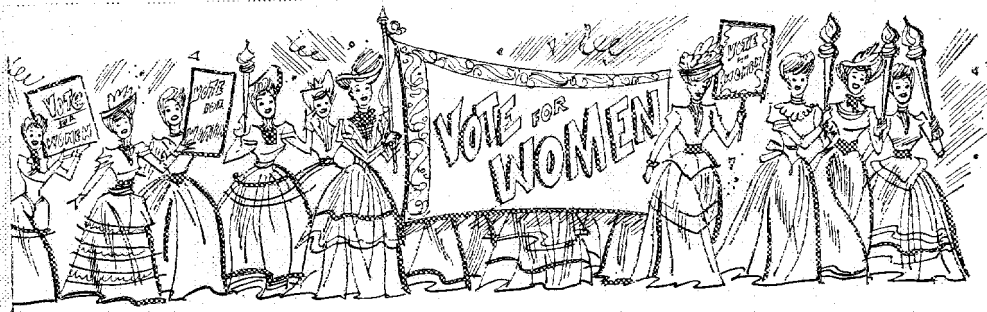
nationwide organization has formed an Institute for Certifying Secretaries composed of eighteen members representing business, the professions, education and the National Secretaries Association. The Institute has developed and administers a twelve hour examination that is given to qualified secretaries. On passing the examination, the secretary receives the certificate of a Certified Professional Secretary (C.P.S.). Through this means, management has a method of identifying personnel qualified to perform secretarial work at the highest level, and the secretary has a definite proof of her ability in her profession that meets a nationally recognized standard.

Good-grooming is the word that characterizes the appearance of the modern secretary. She learns that the most attractive dress for office is simple clothing . . . clothing that serves as a complement to her personality, that is well-fitted, smart and freshly pressed. She develops a hair style that is becoming, one that she manages to keep good-looking through the day.

The finishing touch in the appearance of the modern secretary is her makeup. Through proper use of cosmetics she is able to highlight her best features and maintain a fresh appearance throughout her busy day.

The modern secretary learns to standardize her job to avoid errors. She has a system for taking care of hundreds of details—of checking and double checking to be certain nothing is forgotten. She arranges her desk in an orderly fashion. Stationery, envelopes and carbon paper are within easy reach in her desk. She keeps a supply of sharpened pencils in her top desk





drawer. Other paraphernalia, such as a calendar appointment pad, copyholder, stapler, dictionary and reference books are neatly arranged on the top of her desk.

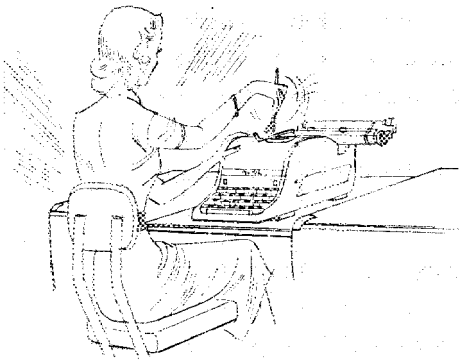
The modern secretary learns how to deal with callers. How to determine who is important and who isn't. She knows her superior hasn't time to see everyone who calls on him and that it is just as important to protect him from people he wants to avoid as it is to announce people he wishes to see. She is pleasantly evasive when it comes to giving out company information that employers might not wish to be known. Thus she learns what it means to accept responsibilities, and with greater responsibilities come greater earnings and advancement.

As the secretary advances she becomes more than just a taker of letters, a typist or a receptionist, she becomes a reliable source of information, a coordinator of business, inside and outside the company that employs her. When she needs information she knows from what sources to get it just as she knows how to use a dictionary for the correct spelling of words. To help such modern secretaries turn out the best-looking typing possible with the greatest amount of ease, new electric typewriters, such as the Royal RE, have been designed and are in ever-increasing demand in business today.

The remaining pages of this booklet contain valuable information for secretaries and typists. Use this information as a quick guide toward perfect letter writing.



## HOW TO CARE FOR YOUR



To gain full satisfaction from your typewriter and prolong its life follow these suggestions.

Have your typewriter fastened to your desk. Your Royal representative will gladly take care of this for you.

**AS OFTEN AS POSSIBLE:** dust the accessible parts of your machine with a brush or lint-free cloth. Lightly dust the type bars toward you; be sure not to brush from side to side or back into the type bar slots. Move the carriage to the extreme right and left and wipe the exposed surfaces of the carriage rails with a dry cloth.

Wipe the slots in the segment (the curved metal framework in which the type-bars move) with a dry cloth—wiping toward you. Clean the type with a dry bristle brush.



**WHEN NECESSARY:** clean the type with Roytype cleaner. A cloth placed on the head-rest underneath the type will absorb any excess fluid. Once again brush the type toward you and away from the type bar slots. Occasionally, as needed, clean the cylinder and paper feed rolls with Roytype cleaner.





# TYPEWRITER

## A FEW DON'TS FOR EASIER TYPING

**DON'T** erase directly over the printing point. Move the carriage a little to the left or right so that the erasure grit will fall onto the typewriter's dust protecting shields or the desk.

**DON'T** tie your eraser to your typewriter. It can become caught in the working parts of the machine.

**DON'T** use a pin to clean the type. A brush is safe and thorough.

**DON'T** use oil when wiping parts of the machine. Leave this to your service technician.

**DON'T** leave the typewriter uncovered when not in use.

# T ranscription

By STELLA WILLINS,

DO apply correct typewriting techniques in transcription, transcribing rhythmically, smoothly, with continuity.

DO, unless you are thoroughly familiar with letter content, read through each dictated letter — or a section of the letter at a time — just prior to transcription. It will eliminate reading hesitation, and will increase rhythm, accuracy and speed in your transcription.

DO make an effort to understand the meaning of each letter dictated to you. It will help you in reading back your notes — make you a more valuable secretary.

DO mentally shape up the size of each letter from the number of paragraphs in the letter. This will assist you in setting marginal stops correctly for the attractive placement of long, average or short letters.

DO make it a point to keep your eyes on the shorthand outline or phrase being transcribed.

DO look up doubtful spellings *before* beginning transcription.

## PUNCTUATION

**COMMA** . . . Words, phrases, and clauses used in a series should be separated by commas. *I called, saw Mr. Jones, and received the order.*

Adjectives, equal in rank, modifying the same noun, should be separated by commas. *A durable, efficient typewriter.* If the adjectives are not of the same rank, commas are omitted. *A new office typewriter.* In a series, commas should precede the conjunction. *Red, green, and black are available.*

An expression inserted parenthetically into a sentence is set off by commas. *The order, we believe, has been delivered.* Absolute phrases are set off by commas. *As you say, it seems strange that our order has not arrived.*

A comma is used to separate coordinate clauses joined by *and, but, for, or, neither, nor*, unless the clauses are very short and closely connected. *Your order is complete, but shipping facilities are unavailable at present. I telephoned, but you were out.*

Use a comma to separate sentence elements that might be improperly joined in reading. *When I was about to begin, the speech ended.* Finally: Do not use commas where they are not necessary.



# do's and don'ts

Manager, School Department, Royal Typewriter Company, Former World Champion Typist

DON'T look up from notes to typewritten work.

DON'T use erratic key stroking, look up for line endings, for operation of machine controls, or for striking numeral and symbol keys.

DON'T think of your dictated material as a series of unrelated words. Doing so can cause transcription errors that may result in embarrassment for secretary and employer alike.

DON'T start letters of varying lengths at the same marginal settings.

DON'T start all letters at the same number of spaces from the top of the sheet.

DON'T read ahead in your notes when you transcribe as it may cause errors such as the transposition of words or letters, or omission of words and letters.

DON'T create a break in your smooth typing continuity by looking up word spelling during transcription.

## HINTS

**A SEMICOLON** is used between clauses of a compound sentence that are not joined by a conjunction. *He did not buy steel; he bought aluminum alloy.*

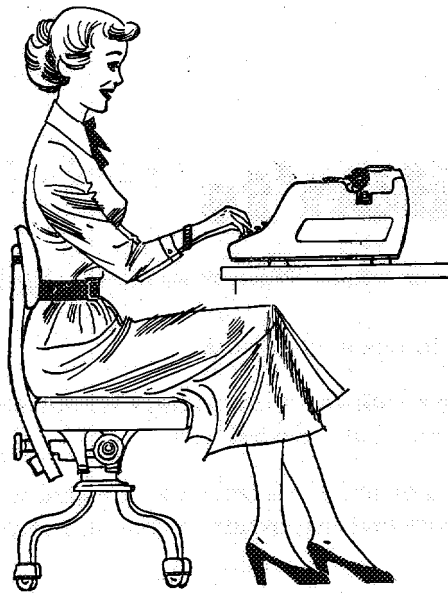
Also between clauses, joined by conjunctive adverbs such as *therefore*, *however*, etc. *The general manager was out of the city; therefore, I did not see your representative.*

**A COLON** is used after an introductory expression to indicate something that follows. *Last month we wrote: "Until we hear further . . ."*

A colon may be used between two independent clauses which are not joined by a conjunction if the second clause explains the first. *Our New Model has met with unusual success: orders have been increasing steadily.*

A colon may be used after the salutation of a letter.

**A PERIOD** is used at the end of a sentence; also after an abbreviated word: *Order No. 675 is now completed.*



## **H**OW TO IMPROVE MANUAL TYPING

**BODY POSITION**—Sit erect but relaxed. Adjust the chair so that the back-rest supports the small of the back. Keep your feet flat on the floor, a little apart, one foot slightly ahead of the other for perfect balance.

**FINGERS**—Curve your fingers so that you strike each key with the ball of the finger-tip. Strike the keys as if they were red-hot and forced you to withdraw your fingers in a hurry. Get in rhythm. Strive for a natural continuous pace; slow down if necessary to maintain a steady rate of speed. Remember, smoothness and continuity *first*, then type as fast as you can *accurately*.

**EYES**—Keep your eyes on the copy. Place the copy to the right of the typewriter so there is no interference with your line of vision when returning the carriage.

**WATCH YOUR ANCHORS**—Use your little finger to anchor the rest of the fingers. Make them hug their home-keys ("a" and ";") whenever the other fingers leave the home-key position. This is called "pivoting". It will help you to acquire a distinct sense of *feel* and *location*.

**CARRIAGE RETURN**—*Throw* the carriage over, with the fingers of the left hand braced against each other. Strike the Line Space Lever with the left index finger, between the first and second joints.

## HOW TO IMPROVE ELECTRIC TYPING

**ARMS, WRISTS, HANDS AND FINGERS . . .** The upper portion of your arms from shoulder to elbow should hang naturally at your sides. The position of the elbows, forearms, and wrists should be parallel to the very slight slope of the keyboard. From this position the fingers curve downward somewhat from the knuckles and appear to be "pointing" at the keys.

**TOUCH . . .** Your fingers, from their "pointing" position, should *play* the keys rather than strike them. Merely bring the fingers down lightly from their "pointing" position and use the cushions of your fingers to tap the keys.

**CARRIAGE RETURN . . .** Use the *Touch—Return—Relax* technique for electric machine carriage return. Merely *touch* the carriage return key with the little finger—*Return* the finger to its home key position, without lingering on the return key or looking up from copy—and *Relax* for a split second over the home row.

**AUTO-MAGNETIC SWITCH . . .** Be sure the switch is turned off when the machine is not in use.

**COPY CONTROL . . .** Be sure your copy control is set properly for the number of copies being typed at each writing.

**ELECTRICAL REPEAT KEYS** on the Royal Electric are independent of the regular keys and do not depend upon a varying pressure in the typist's touch to activate them.

**Automatic Vertical Spacer** instantly spaces up as many spaces as needed without returning the carriage to the original margin. Merely touching the bar speeds insertion of paper; speeds spacing from top of paper to date line; speeds addressing of envelopes, etc.

**Automatic Back Spacer** allows you to move your carriage back to any desired position automatically, back a few spaces, or even across the entire page.

**Automatic Horizontal Spacer** allows you to move your carriage forward automatically either a few spaces or across the entire sheet.

**Repeat Underscore and Repeat Hyphen:** You can get a series, or a whole line of hyphens, merely by depressing the Line-O-Magic key. Engaging the shift lock and depressing Line-O-Magic will give you a series or a whole line of underscores.

# How to set up a business letter

Each typewritten letter should present a harmonious arrangement. It should not be top-heavy. Think of the letter to be typed as a picture to be framed. Margins should be approximately the same with the exception of the bottom margin which may be narrower than the top margin.

**DATE LINE**—The date line may be even with the right-hand margin, centered under the letterhead, or in line with the left-hand margin in block style letter set-up.

**INSIDE ADDRESS**—Either form is acceptable although the blocked is more widely used. End-punctuation for either form is optional.

## BLOCKED

Royal Typewriter Company  
2 Park Avenue  
New York 16, New York

## INDENTED

Royal Typewriter Company  
2 Park Avenue  
New York 16, New York

**SPACING THE BODY**—Ordinarily, the body of the letter should be single-spaced with double spacing between paragraphs. An unusually short letter should be double-spaced. Either the blocked or indented style of paragraphing is acceptable; however, a double-spaced letter requires paragraph indentation.

**COMPLIMENTARY CLOSE** — The complimentary close is usually typed slightly to the right of the center of the page. Most firms establish a definite signature for the typist to follow. This usually calls for the name of the signer and his title to be typed several spaces below the complimentary close. The signature can then be typed either in block style or indented to conform to the style of paragraphing.

**LETTER SET-UP**—For the approximate placement of different length letters on the page, the following guide will prove useful. The paper used in each instance is standard letter size (8½" x 11"), and Royal Typewriter scales were used to determine the margin positions.

Before using the tables on the next page, determine whether your machine has Pica or Elite type . . . set the paper guide at 2 to the *left* of zero, and then use the figures appropriate to the type and to the length of the letter.

This is Pica, 10 spaces to the inch.  
This is Elite, 12 spaces to the inch.

**SHORT LETTER**

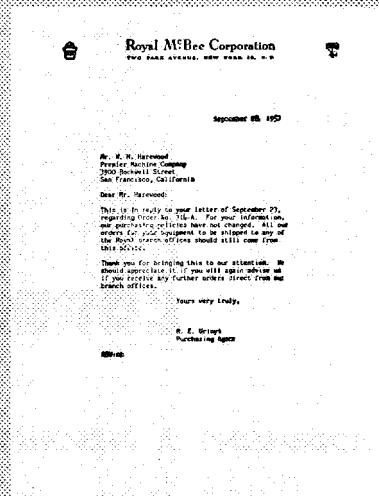
containing 1 to 2 paragraphs

Pica Margins: 20-60

Elite Margins: 25-75

Date Line: 17 line-spaces from top of sheet

Address: 5 line-spaces below date line

**AVERAGE LETTER**

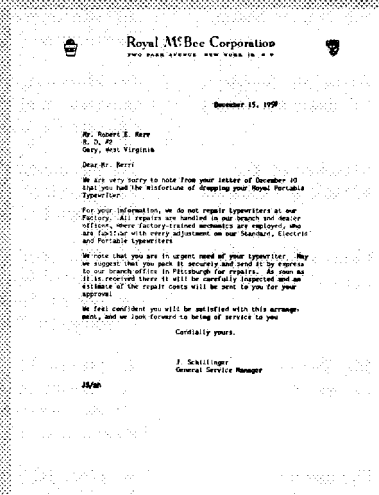
containing 3 to 4 paragraphs

Pica Margins: 15-65

Elite Margins: 20-80

Date Line: 15 line-spaces from top of sheet

Address: 4 line-spaces below date line

**LONG LETTER**

containing 4 to 5 paragraphs

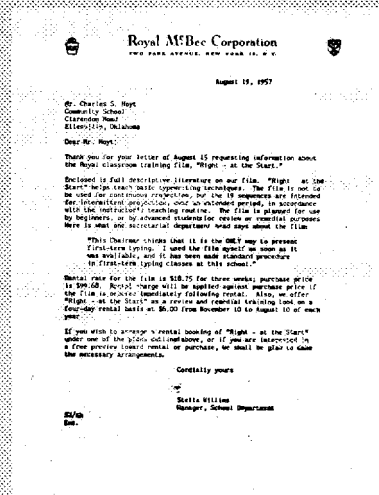
Pica Margins: 10-70

Elite Margins: 15-85

Date Line: 12 line-spaces from top of sheet

Address: 3 line-spaces below date line

*You'll find that after a little practice in setting up letters according to these suggestions, you'll soon be able to eye-train yourself without resorting to actual measurements.*



# CORRECT OPENINGS AND

## ADDRESSING A PERSONAGE

<i>Personage</i>	<i>Inside Address</i>	<i>Salutation</i>	<i>Complimentary Close</i>
The President of the United States	The President The White House Washington 25, D. C.	Sir: <i>or</i> My dear Mr. President:	Respectfully,
Associate Justice of the Supreme Court	The Honorable ..... Associate Justice of the Supreme Court	Sir: <i>or</i> My dear Justice .....	Very truly yours,
Member of the President's Cabinet	The Honorable ..... The Secretary of State Washington 25, D. C.	Sir: <i>or</i> Dear Sir:	Very truly yours,
United States ( <i>or</i> State) Senator	The Honorable ..... The United States ( <i>or</i> State) Senate Washington 25, D. C.	Sir: <i>or</i> My dear Senator:	Very truly yours,
Member of Congress	The Honorable ..... The House of Representatives, Washington 25, D. C.	Sir: <i>or</i> Dear Sir:	Very truly yours,
Governor	The Honorable ..... The Governor of ..... City, State	Sir: <i>or</i> Dear Sir:	Very truly yours,
Member of State Legislature	The Honorable ..... Member of Assembly Capital City, State	Dear Sir: <i>or</i> My dear Mr. ....: ( <i>informal</i> )	Very truly yours,
Mayor	The Honorable ..... Mayor of the City of ..... City Hall, City, State	Sir:	Yours respectfully, <i>or</i> Very truly yours,
Consul	....., Esq., American Consul at .....	Dear Sir: <i>or</i> My dear Mr. ....:	Very truly yours,
Educator	President ..... ..... University City, State	Dear Sir: <i>or</i> My dear President.....:	Sincerely yours,



# CLOSINGS

## ORDINARY ADDRESS

Dear Mr. Smith:

My dear Mr. Smith: (*formal*)

Attention of Mr. H. P. Smith:

Gentlemen:

## CLOSING

Very truly yours,  
(*generally used*)

Yours very truly,

Yours truly,

Sincerely,

Very sincerely yours,

Cordially,

Gratefully,

Respectfully,  
(*to superiors*)

## ADDRESSING A PERSON WHOSE NAME IS UNKNOWN TO YOU

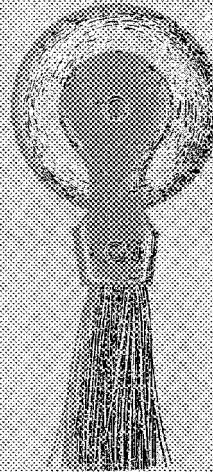
Dear Sir: Dear Madam:

Dear Sirs: Mesdames:

Gentlemen: Ladies:

*Any one of the above  
that suits the tone of  
the letter.*

## HOW TO MAKE CORRECTIONS



### ERASING

An eraser shield will help you in erasing individual letters or words. To prevent erasure smudges on the original copy, use two erasers—a hard one for the original, a gum or soft eraser for the carbon copies.

When erasing, a card or paper inserted in front of each carbon copy at the point of correction will prevent smearing.

### FILLING-IN

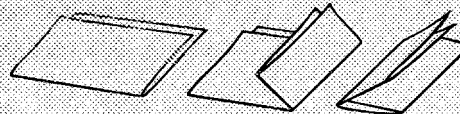
When reinserting the sheet into the machine to make the fill-in, align such letters as "I" or "1" with the white graduation lines on the Card and Writing Line Scale. Use the Paper Release and Variable Line Spacer to make the alignment. Before actually printing the character, set the Ribbon Control Lever for stencil writing, and tap the correct key lightly to determine whether the alignment is accurate.

## HOW TO FOLD A LETTER

Your letters will be neat and easy to open if you follow these directions when folding it. Make sure the creases are parallel to the edges of the sheet.

### FOR A SMALL ENVELOPE

Bring the lower edge of the letter up to about one-half inch from the top of the sheet and crease. Then fold from right to left a little more than one-third the width of the sheet. Finally fold from left to right and crease again, leaving at least one-quarter inch uncovered by the left fold.



### FOR A LONG ENVELOPE

Fold a little less than a third of the letter from the bottom toward the top of the sheet and crease. Then fold upward to within about one-half inch of the top and crease again.







## GRAMMAR TIPS

Here are a few helpful rules governing correct sentence structure (grammar)—simplified, condensed for *quick review*:

### 1. NUMBER

- A. A verb should agree with its subject in number: that is, if the subject is plural, the verb must be plural.
  - (a) Words joined to the subject by *with*, *together with*, *including*, *as well as*, or *no less than*, do not affect the number of the subject. *The sales manager, as well as his assistant, was angry.*
  - (b) Two or more singular subjects joined by *or* or *nor* require a singular verb. *Neither he nor she is going.*
  - (c) When a subject is composed of both plural and singular substantives, joined by *or* or *nor*, the verb agrees with the nearer. *Neither spring suspension nor tires absorb these shocks.*
  - (d) Quantities and sums or multiples of numbers when expressing a single idea may take a singular verb. *Six times six is thirty-six.*
- B. A pronoun agrees with its antecedent in number. *Each*, *every*, *either*, *neither*, *someone*, *somebody*, etc., should be referred to by the singular pronoun. *He* (or *his*) is used for both masculine and feminine when referring to one of a mixed group. *As the boys and girls entered school, each carried his hat.*

## 2. CASE

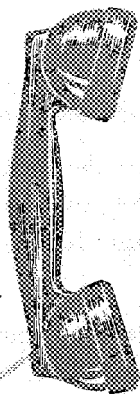
- A. The subject of the verb should be in the *nominative case*.
  - (a) An expression inserted between the pronoun *who* and its verb does not change the case of the pronoun. *The salesman, who I thought was friendly, fooled me*; NOT—*whom I thought was friendly*.
  - (b) The object of a verb or a preposition should be in the *objective case*. *That man just spoke to you and me*. Watch out for "between you and I".

## 3. ADJECTIVES AND ADVERBS

- A. The word following the verb should be an *adjective*, if it describes the subject. *I feel well*. It should be an *adverb*, if it modifies the verb. *He sounded the gong slowly*.
- B. Some words ending in *ly* are both adjectives and adverbs, such as *early*, *only*, *cowardly*, *likely*, etc. *The early bird gets the worm*. *Our sales manager arises early*.

## 4. TENSE

- A. Statements permanently true should be put in the *present tense*. Guard against their being attracted into the *past* when following a verb in past time. *He said that steam is the most economical*.
- B. *Past tense* and the *perfect tense* should not be confused. Incorrect: *I have asked him yesterday to give me his order*. Correct: *I asked him yesterday to give me his order*.
- C. Use of SHALL and WILL
  - (a) To represent simple future use *shall* (or *should*) in the first person; *will* (or *would*) in the second and third persons.
  - (b) To represent determination, desire, intention, willingness, promise, prophecy, or threat on the part of the writer use *will* (or *would*) in the first person; *shall* (or *should*) in the second and third persons.



## TELEPHONE TECHNIQUE

Your voice indicates your attitude toward the person calling and at the same time reflects your personality. A friendly voice will help build good will for you as well as for the company that employs you.

Proper application of these pointers, together with a thoughtful and considerate approach to each telephone call, will help to improve your telephone service.

**ANSWERING YOUR TELEPHONE PROPERLY**—Talk in a quiet, well-modulated voice, speaking directly into the mouthpiece. Your lips should be one-half inch to one inch from the transmitter.

**IDENTIFYING YOURSELF WHEN ANSWERING**—Identify yourself by announcing your name, or your department and your name—"Miss Beck" or "Personnel Department, Miss Smith."

**INTERCEPTING CALLS**—When it is necessary to intercept calls for your employer, the utmost tact is desirable in determining the identity of the caller. The best way to do this without appearing inquisitive is to use one of the following phrases:

"He is not available at the moment; may I tell him who called?"

"He is busy on another line; will you wait a moment?"

"He is not at his desk just now. If you will leave your name and telephone number, I will have him call you."

"He is not in his office at the moment; may I take a message?"

"He will not be back until this afternoon; may I have him call you?"

"He is attending a meeting; may I have him call you when he returns?"

The use of these phrases indicates your willingness to be of service to the caller and eliminates the use of the phrase "Who is calling?" which is rather abrupt.

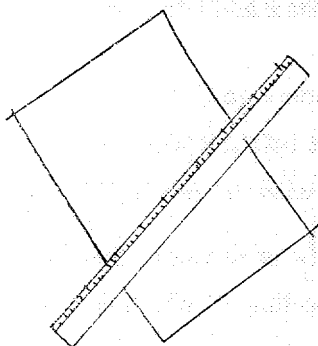
**PLACING CALLS**—Be sure you have the correct telephone number. Keep a record of the numbers you call frequently in a Telephone Numbers booklet.

**TERMINATING CALLS**—End each conversation in a friendly, unhurried manner that will give the other person the impression you are glad to have had the opportunity of serving him.

Always say "Goodbye," adding the person's name if known. Wait for the caller to hang up or say "Goodbye". A caller frequently has an afterthought and will be annoyed if you hang up too soon.

# ROYAL

## TYPING SHORT CUTS

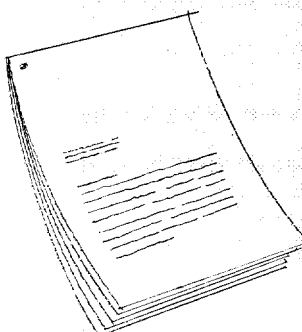


**To Find the Center of Sheet** — Insert the paper with the left edge at 0, then take the scale reading at the right edge, and divide by two. Royal scales have *uniform* rulers to simplify the placing of headings anywhere on the sheet and assure accurate alignment of all characters.



**To Center the Title** — From the center of the sheet (above), backspace *once* for every two letters.

**To Change Royal's Twin-Pak Ribbon** — Up to now you've had to touch a typewriter ribbon to change it. The result was dirty hands. But Royal's new Twin-Pak ribbon comes rolled inside two plastic cases. You never touch the ribbon. Just snap the ribbon carrier fingers together. This releases the Twin-Pak ribbon completely. Lift out the old Twin-Pak . . . drop in the new. There's nothing to wind! Nothing to thread! No more smudgy fingers with Royal's revolutionary new ribbon change.



**To Correct Pages Stapled Together at the Top** — Feed in a single sheet of blank paper until the edge appears in front, above the card fingers. Then insert the bottom edge of the sheet to be corrected between the paper and the cylinder, and turn the cylinder backward to the point of correction. Manuscripts of any thickness can thus be corrected.

**To Address Envelopes 50% faster** — Place envelopes face up at either side of machine, and lift paper lock to upright position. Insert first envelope in usual

way and address it. Now turn cylinder backward until the top of the addressed envelope is even with the top of the card-holders. Insert second envelope from front, between cylinder and top of the first envelope. Turn cylinder backward until envelope is in addressing position, allowing the first to remain in carriage. Repeat, feeding from front each time.

And if yours is the new Royal Electric, you will want to take advantage of the exclusive Vertical Spacer for chain feeding. Drop an envelope against the rear feed roller, touch the Vertical Spacer, and presto, the envelope is positioned.

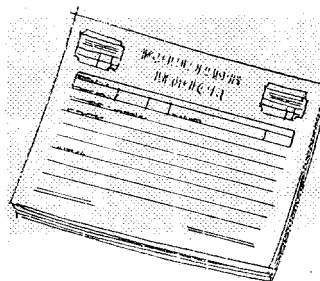
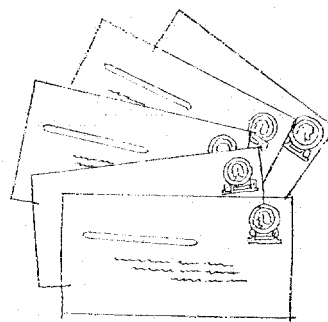
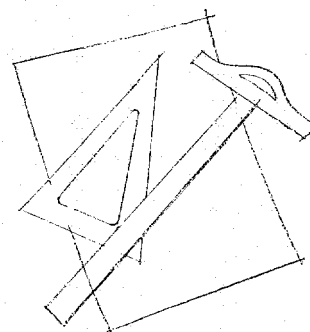
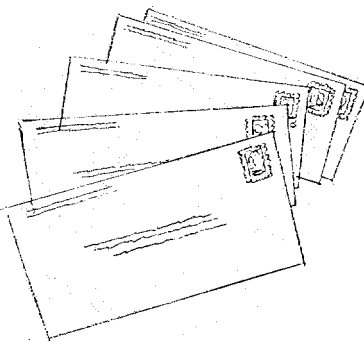
**To Draw Vertical or Horizontal Lines**—To draw lines, raise either card-holder, place pencil or pen point in the angle formed by the base of card-holder and writing-line scale. Then, move carriage to either side of the drawing point for horizontal lines, or rotate the cylinder for vertical lines.

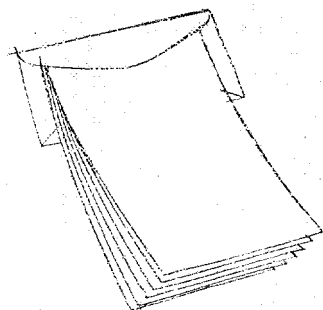
If you use the new Royal Electric, you can take advantage of the Line-O-Magic, Royal's automatic underscore for drawing horizontal lines.

**To Reverse a Post Card Without Removing from Typewriter**—Raise card-holders, disengage line finder (ratchet release), insert the card and address it. Then give the cylinder a quick turn to flip the card back over the cylinder. Continue turning cylinder. The card is automatically reversed and reinserted without adjustment, ready for typing on other side.

And with the automatic vertical spacer on the new Royal Electric, reversing a card can be accomplished even more easily.

**To Write a Telegram Without Removing the Letter Already in Typewriter**—Pull paper lock forward, and roll letter back to show a 2-inch top margin. Insert a telegram blank from the back and roll it forward in front of the first sheet of the letter. Before rolling through, place a blank against the coated side of each carbon in the letter pack. Then flip the paper lock down and roll the pack through. Disengage the line finder (ratchet release), write the telegram, and return to the 2-inch top margin of the letter. Remove telegram sheets and continue your letter.

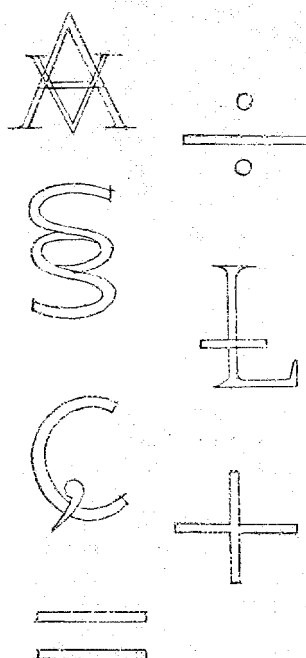




**How to Handle a Carbon Pack**—To avoid unnecessary straightening of carbon packs after insertion into the typewriter, many secretaries use the following methods:

1. After straightening the pack, they place an envelope with an open flap along the top edge. When the flap is closed and the pack fed into the typewriter, it feeds through straight.

2. Before inserting the carbon paper into the carbon pack, the original and tissue sheets are straightened and their top edge is fed into the typewriter. Then, while the paper is firmly held by the master feed roll of the typewriter, the carbon paper is inserted. When the carbon pack is rolled into the typewriter, it feeds in perfectly straight.

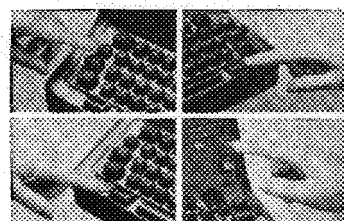


### To Make Special Characters on Your Typewriter

—A number of additional typewriter characters can be made by overprinting standard characters as follows:

Star	★	Capital A and small v
Division	÷	Colon and hyphen
Pound Sterling	£	Capital L and hyphen
Equation	=	Two hyphens—using the line finder
Cedilla	ç	Small c and comma
Section	§	Two small s's—using the line finder
Minus	-	Hyphen
Plus	+	Hyphen and two apostrophes— using the line finder

An extra bonus key, standard equipment on *all* Royal typewriters, permits direct typing of any 2 of the above characters.



**Royal Electric Repeat Keys**—Instant space up . . . space backward or forward automatically . . . repeat underscore . . . repeat hyphens . . . just by holding down the right key. You can't make a mistake, because these repeat keys operate independently of the regular keys.



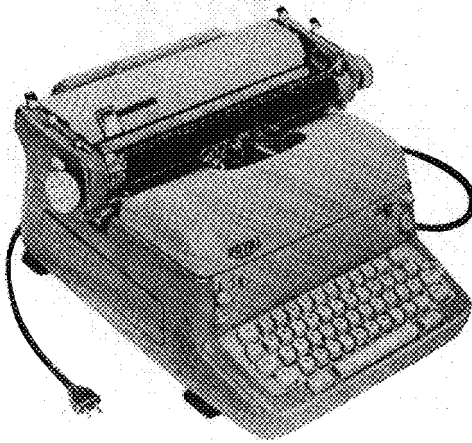
# Odds are *today's modern secretary* types on a Royal...

either the new Royal Manual

Brilliant typing action! Brilliant typing results! That's what the new Royal Manual gives you. With its whisper-light touch, lightning-quick carriage return, "Touch Control," plus Line Meter and the famous "Magic" Margin, you can readily see why the Royal Standard is the most preferred typewriter in the world today.



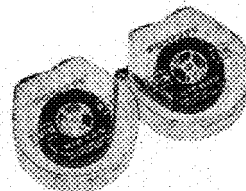
or the new Royal Electric



The softest touch in electric typing. More automatic repeats than any other electric typewriter. That's the Royal Electric.

Naturally it has the famous "Magic" Margin; but it also has the exclusive Electric "Touch Control." No wonder this new Royal Electric is rising in popularity at a faster pace than any other electric on the market today.

Both with new Twin-Pak ribbon... the secretary's delight. It's the quick-change ribbon your fingers never touch.



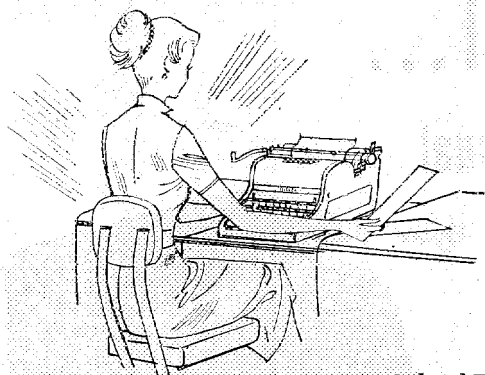
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